PITTSBURGH
FAN FORUM
Timothy R. Corrigan

LEGION
OF SUPERHEROES

PITTSBURGH FAN FORUM May-June, 1976
The Bulletin Of The Pittsburgh Comix Club No. 19/20
Publisher: Benjamin Pondexter / 827 Anaheim St. / Pittsburgh, Pa. 15219
Editor: Mark Lerer / 107 Woodland Dr. / Pittsburgh, Pa. 15228
Subscriptions: $4.00 per year (6 issues). Ads: $8.00 per full page per issue.
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Club business:

Next Meetings: The PCC next gathers (gathers what? Dust? Yuk!) on June 12 and July 10. As usual, the time is 6:30 PM, at Greg Eide's shop, 636 Butler St., Route 8, Etna. At the June meeting, we will be planning our annual group trek to the New York July Con, and at the July meeting, we will be recouperating.

July Convention: Yes, once more we will be attending Phil Seuling's July 4 Comic Art Convention in New York. As it is still early, we don't have the details on the con itself yet, but we can tell you that the dates are July 2-5. Ben plans to get us a group rate air fare; if ten of us go, we can fly up on the day before the con for $61.00 a piece (a very good rate considering that bus fare is around fifty bucks), and we do not need to all return together.

The club is already planning the following activities: A party on the Saturday night of the convention (several clubs will participate. We must charge all members who attend the con $3.00 to cover party costs, whether you're at the party or not), a softball game with the Marvel Comics Group team (they've already accepted the challenge!), interviews with Steve Gerber, Jennette Kahn, and Marie Severin, visits to Marvel and National offices and Ace books, and our participation in the con's annual costume competition. If you want to attend or desire more information (information flyers should be available at the next meeting), contact Ben or Phil Seuling / Box 177 / Coney Island Station / Brooklyn, New York 11224.

Comics News: We hope everybody knows by now that Archie Goodwin is now Marvel's editor-in-chief; Gerry Conway left the post about one month after taking it. Conway is now writing and editing his own material (as are Len Wein, Marv Wolfman, Roy Thomas, and Jack Kirby). Other news: Steve Englehart, Jim Starlin, and Rich Buckler have all either quit Marvel or been fired, DEATHLOK has been cancelled, Tony Isabella is now on staff at National, Joe Orlando is National's newest editor-in-chief (we think that's the title!) and Howard The Duck is running for president. (He denies that he's part of the "stop Carter" movememnt, though....)

Cooperative Move: The Pittsburgh Comix Club and the Ashtabula Comics Club are offering a joint subscriptions. You can now get a year of PITTSBURGH FAN FORUM and the Ashtabula group's bulletin, FARTHER OUT for the price of $6.50. That's a 50¢ savings, as their F.O. now costs $3.00 per sub. Of course, if you want to have PFF only for $4.00 or FO only for $3.00, you still can. More joint subscriptions are being discussed!

continued next page

Current Releases: If you're having trouble getting current comic books off the stands, you need worry no more. Greg Eide, proprietor of Pgh's First Comics and Sci-Fi Shop, now carries regular releases every month. All you have to do is be at every meeting to pick up each month's comic books in mint condition. Please note that you must be at the meetings to pick up the books (or have a friend pick them up for you). Otherwise, you'll have to scrounge around for copies at the newsstands of all the Marvels, DC's and all the others!

Also available from Greg at meetings only are comic bags! One hundred bags will cost PCC members $2.60 (a saving from the regular $3 price) and 100 magazine size bags will cost $3.00 (a saving from $3.50). Greg offers 20% off on Nostalgia Press releases, $1.00 off the cover price of the Overstreet Price Guide, and a reduced price on the MENOMONEE FALLS GAZETTE and GUARDIAN! Can't beat that!

Bragging: Has anyone noticed that PITTCON '75, PITTCON '76, and PFF have all been listed in the Overstreet Price Guide this year in the information section? And has anyone else noticed that Don & Maggie Thompson have missed four (count 'em!) deadlines for their column for us? Well, folks? We might as well use this space to make a general plea for more articles, art, and contributions to PFF— Mark's backlog is getting thin, and we'd like material on (future PFF themes) horror, fantasy, and comics & the bicentennial. Ok? Ok!

Hillman Library Exhibit: Our Permanent Collection on popular culture for Pgh's Hillman Library is taking shape! We'd like to encourage more donations and loans to our projected museum (see last issue for contributing details). Note that all donations are tax deductible, according to our accountant and resident legal help, Bill Englebert. Please see Pittsburgh University's official response to our plans on the following pages.

Upcoming: Next issue, we will be discussing the planned PCC club constitution. Ben and several other major club members have decided that our group has gotten to the size and scope where some sort of formal written set of rules is necessary. Ron Kienzle has drafted one, which we'll voting on at the August Anniversary meet.

Don't forget that the deadline for our AUGUST ANNIVERSARY EDITION is mid-July! Write or draw one page of something brilliant, make 100 copies of it, and send them in to Ben! Let's top our previous page total!

Also for discussion next ish is PITTCON '77 and our projected budget— but this month, you get a brief respite from all that PITTCON planning talk.

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University of Pittsburgh

UNIVERSITY OF PITTSBURGH LIBRARIES

271 Hillman Library

May 5, 1976

Mr. Benjamin Pondexter, President
Pittsburgh Comix Club
827 Anaheim Street
Pittsburgh, Pa. 15219

Dear Mr. Pondexter:

Over the past several months Mr. Aston, Coordinator of our Special Collections Department, has discussed with me and the bibliographers the opportunity to formally develop a popular culture research collection based around a core collection of materials donated by members of the Pittsburgh Comix Club. We have proceeded cautiously in our deliberations about this proposal because, as you know, the University presently has no formal program in Popular Culture. After the success of your recent loan-exhibit, however, and realizing that there exists a growing interest in popular culture within the Departments of English and Administration of Justice, we have decided to take the initiative within the Library and, with the support of your Club, formally establish the collection immediately. Establishing the collection now will also relate nicely to the beginnings we have made with recent acquisitions in science fiction within Special Collections.

As we understand from you, the broad categories of materials we might expect to receive from members of your club over a period of time would include:

Comic Books (all categories, perhaps one thousand in the beginning years)

Film Books (secondary works on film from one collector to be donated in the near future)

Pulp Magazines (e.g., early science fiction before 1930)

Fanzines (sample collection of national amateur and professional fan magazines)

Cartoons and works on newspaper comic strips

Dime novels (one member is collecting in this area)

Popular fiction (generated from the comic book publications)

Secondary works on popular culture (especially the development and history of comics)

Memorabilia (mostly related to comic books, e.g. posters, lobby cards, artifacts).

Final acceptance by the Library of the above materials, of course, would depend necessarily upon mutual agreement between individual donors from the Club and the appropriate Special Collections librarian (initially, Mr. Aston). This procedure is necessary to avoid duplication of materials and expansion of the collection beyond acceptable parameters. If the establishment of the Popular Culture Collection meets with the acceptance of your membership, we will agree to house any materials which we accept as part of that collection into a separate collection, so designated, and housed in our Special Collections Department. These materials will be non-circulating and housed and organized as a separate archive. Members of the Club, as is true of all serious scholars, will have access to use of the materials within the confines of the Special Collections Reading Room at any time during the normal hours of operation.

We are excited and pleased about the possibilities presented to establish a primary resource collection on Popular Culture based in large part upon the support of the Pittsburgh Comix Club. At present, only a handful of universities and colleges have such collections; we are pleased to work with the Club to join their ranks. I thank you and the various members of the Club who have shown interest in this project.

If the foregoing meets with the acceptance of the Pittsburgh Comix Club, I would appreciate receiving a letter from you to that effect. If you have any questions, please contact Mr. Aston (624-4428) or, in his absence, my office (624-4400).

Sincerely,

Glenora E. Rossell

(Mrs.) Glenora E. Rossell
Director of
University Libraries

cc: Charles Aston
Oxanna Kaufman

The PITTCON '76 Report

by Mark Lerer

PITTCON '75, last year's and the Pittsburgh Comix Club's first con, was accurately described as a success, but not a complete success. Whatever problems there were, our acclaimed group eliminated nearly all of them for PITTCON '76. Fans and pros alike reported that they had an enjoyable, profitable (financially and otherwise) three days.

The main reason for the smooth running of the convention's technical matters was the nonstop service and hard work by co-sponsor Duquesne University. Members of the Duquesne Student Union provided everything needed when problems arose, on top of the generous buildings, publicity, financial aid, and— really most important when you get right down to it— a place to collate and staple all those damned program books! Special thanks to Student Union head John Leppo, who worked harder and gave more than we ever could have hoped for.

Guests, another key ingredient, were the best. Len Wein, Glynis Wein, Marv Wolfman, Jim Shooter, Roger Slifer, Scott Edelman, fan artist Ben Ruiz, Jerome Neidermeier, and Howard Bender more than helped compensate for cancellations of Roy Thomas and Rich Buckler. They provided information, opinions, and laughs without rest. At our parties, on our panel, and in various workshops, each had something different and candid to add. As if that weren't enough, the group proved to be some of the most genuinely decent people Pittsburgh fandom has encountered!

Physically, dealers and buyers showed up in healthy crowds. Profits

were made for the dealers; as for the "normal people," many attendees got their faces on TV or in newspapers (all three major local TV stattions covered the event— how could anyone resist all those PITTCON T-shirts and bumperstickers everyone was sporting?).

So just what happened?

There was the film program. On top of videotape presentations by local artists, "Night Of The Living Dead," "Popeye Meets Sinbad," and other classics of animation were shown, most of them twice.

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There was Dave Zema's slide show on "Comics In Education." A favorite of last year's Pittsburgh comics convention, Zema's session, with its perennial revisions and revamps, has become a regular PITTCON feature.

There were professional workshops. Aspiring amateur artists and writers were treated to straight poop from Ben Ruiz, Jim Shooter, Len Wein, Marv Wolfman, Roger Slifer, and Scott Edelman; many had their work appraised and criticized on a one-to-one basis. In the science fiction seminar, expert Jerome Neidermeier's group spoke for hours.

There was the costume parade. How could anyone not like a costume parade? Appearances by The Fantastic Four, Elasticworm, Daredevil, Firelord, Sif, Red Sonja, and other superheroes made for the fun. First prize: snatched up by the PCC's own Howard Bender as Firelord!

The "most impressive con art show in some time" was how one guest described PITTCON's mini-museum. Original and printed fan, pro, and commercial art pieces by the hundreds rotated daily. It's hard to believe that someone could have seen <u>everything</u>. Items for sale, historic pieces, comic book pages, quick sketches, paintings, by the likes of Basil Wolverton, Mac Raboy, Al Williamson, Gene Colan, Walt Simonson, Mike Gustovich, John Buscema, Rich Buckler, and (as the cliche goes), too many more to list caught everyone's interest. As a plus, our radio program montage played continuously throughout the day; full-length old radio shows (The Shadow, Suspense, Gangbusters, Fred Allen, Orson Wells) spun on a never-ending casette. Why not?

Every con ought to have a panel. Ours had editors of Marvel Comics expounding upon issues in the comic book industry today. Commercialism, packages, power and rights of the creator, art, the future of the American comic book, and the way personnel handle problems were a few of the topics agreed and disagreed over. Fortunate we were to have five outspoken and astute representatives of the comic book industry. (Despite the fact that you-know-who introduced himself by saying, "I'm Len Wein and I sell aluminum siding.")

Last, partying. At one of the PITTCON '76 parties, one could count the "hey, I haven't seen you in..."'s every few minutes! At one point, Marv Wolfman brought out xeroxes of Jack Kirby's pencils for the 2001: A SPACE ODYSSEY book— everybody jumped— and half a dozen people wound up with bodies all over them, madly scrambling yelling "Lemme seee!!"

continued

The following evening, Pittsburgh's Cork and Bottle restaurant hosted twenty-five con-goers for a dinner in honor of fan guest Ben Ruiz. Aside from honoring Mr. Ruiz (whom I got to sit next to, lucky me), the dinner gave comic fans a chance to prove they could act civily like normal human beings (of course, there was no Kirby artowk there....).

PITTCON '76 was the con everyone needed— a friendly, smoothly paced convention for people. Not ripoff artists, not money-mad collectors, not condescending professionals, but people. Nearly all of whom agree with this fan that the three days in Pittsburgh was more than worth the while. And if it sounds like the PCC is boasting about its own con— we are! Our hard work paid off !

* * *

Superheroes Are A Big Business (Update)

by Howard Siegel

The other day a friend gave me a photocopy of a contract between Curtiss Candy Company, the maker of Baby Ruth and Butterfingers, and National Periodicals. It called for the former's use of the major superhero and supervillain characters on.... are you ready?.... lollipops! It emphasizes the biggest merchandising boom for comic book characters since the "Batman Craze" of 1966. Proof positive lies on the shelves of the supermarkets, toy counters, and almost every retail establishment dealing with soft goods. This trend could spell doom for NPP.

The annual report for 1975 showed that the publishing arms of Warner Communications had lost money. When NPP was sold to Kinney, who in turn was absorbed by Warner's, the board of directors of the latter financial combine hassled over the disposition of the comic book enterprise. It was a close vote. The minority faction was all for ceasing publication and retaining only the licensing value of Superman, Batman, et al. I'd hate to think of what would happen if the voting took place today! In 1966, I wrote a piece for RBCC (the ROCKET'S BLAST/COMICOLLECTOR --Mark) titled "Superheroes Are A Big Business," before I began "Comic Collector's Comments" on a regular basis. It would read very similar today, except that an update would take the rosiness out of the eyeglasses.

Poor Adam West and Burt Ward. One can't get another break in show business; the other makes a marginal living by showcasing county fares as The Boy Wonder. Jackson Bostwick lost his TV job as Captain Marvel when the moguls refused to let him wear his red and gold costume and make personal appearances outside the studio. George Reeves of earlier days ended his own life because he became typecast. Lynda Carter, once her girdle is off, will be just another Hollywood glamour girl who lacks acting talent. So the one license that superheroes can't buy is reality. The flesh and blood versions come up thirteen. It is something of an enigma.

Back in the 1930's you couldn't go to the store to buy something with your favorite superhero on it. You had to send away for the prize, and it only cost a dime for mailing and handling, not lots and lots of dollars. Things were

continued next page

made of metal and wood and carefully done. They weren't flimsily made out of plastic and badly printed. Then the costume guys branched out, and Captain Marvel was called Captain Marvel on his watches and signal guns. Tarzan was on bread and ice cream, not vitamins. If you wanted to look like Superman, you wore blue bathing trunks and a big towel and off you zoomed to the neighborhood Halloween party. Today you're watching your kid brother put on some poor facsimile of store-bought tissue paper. But, what the heck, he's happy. Like the quality of comic books of late, so too has the quality of superhero merchandise become inferior. But that's another story.

Merchandising has affected the comic books, instead of vice-versa. The J. L. A. became the Super Friends for a giant issue. Five years ago, Aquaman acquired undersea animals totally unknown to the original life of the sea king. They were transferees from the Saturday morning TV show. They also diluted a serious adventure title into a comedy of wet wanderings.

I can understand comic books stealing from the pulps or newspapers. Both media have and had plenty of material. Unfortunately, the editors never learned how to make use of either. The written word will always be more powerful than the illustration unless both are blended in proper proportion. When the recipe is overspiced you get failures like The Shadow, Doc Savage, and the Avenger. When you try to overexpose, you get poor sales. Ask Charlton about Beetle Bailey. If you take a toy and make a comic book about him, first make sure that the owner doesn't have any hidden riders in the contract, else you have a title that runs but a few issues. Ask the guys that wrote and drew Captain Action. They still hate Ideal Toy. Now we have a TV program lending itself to the comics. Will NPP treat Isis carefully? It's all merchandising in reverse.

Indeed, Superheroes are a big business. The only trouble with the entrepreneur is that he seems to always get the bad end of the deal. Sic transit gloria!

* * *

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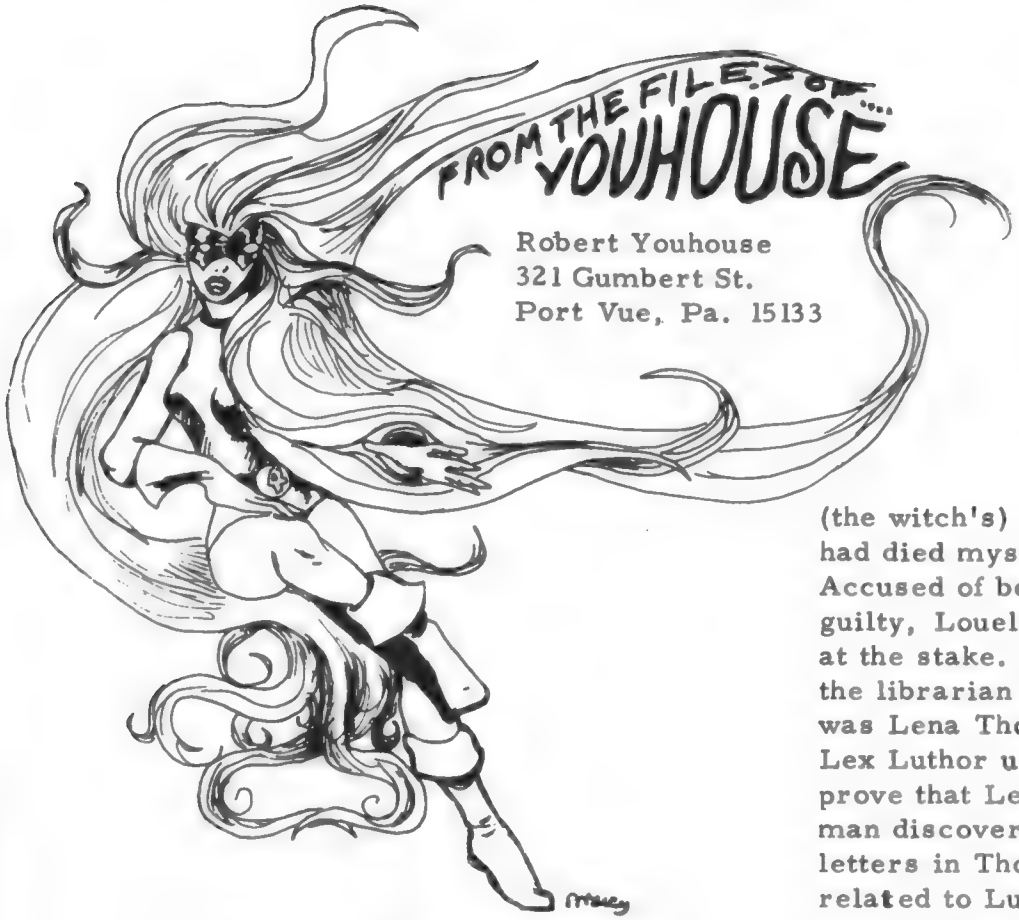
160 ROBINSON
PGH., PA. 15213

Please give your phone no. and address.
I will give all information on the classics
if needed.



Robert Youhouse
321 Gumbert St.
Port Vue, Pa. 15133

CENTRAL
NATIONAL WSA BUREAU
NO. 527

Continuing: a series on some (obscure) female comic book characters

Bulletgirl:

Susan Kent is Bulletman's partner. Her outfit consists of a bullet shaped helmet, red blouse, blue waist band, short yellow pants, blue boots and blue gloves. She is the daughter of Sgt. Kent at Metropolitan Police, who doesn't know that she is Bulletgirl.

Lena Thorul:

EIGHTY PAGE GIANT #11 (June, 1965) featured a story titled "The Curse Of Lena Thorul." Perry White had given Lois Lane an unusual assignment, to write up a story on witchcraft. She was to go to the New England town of Cardiff where witch trials were held hundreds of years ago. When she got to the Cardiff library, the librarian gave her the only copy of a certain book on witchcraft. As Lois Lane opened the book, she noticed that the witch Louella Thompson resembled the librarian. Her (the witch's) boy friends and family had died mysteriously and tragically. Accused of being a witch, and judged guilty, Louella Thompson was burned at the stake. Lois Lane had lunch with the librarian and found that her name was Lena Thorul. Later in the story, Lex Luthor used some sort of rays to prove that Lena was a witch. Superman discovered by unscrambling the letters in Thorul's name that she was related to Luthor. Lex Luthor, it appears, had been disowned by his family. They moved to another city and changed their name to Thorul. Lena had been told that Lex was dead. Later, Lex and Lena's parents died in an auto accident leaving everything to Lena. Lex Luthor kept track of his sister, who doesn't know he is a criminal. Lois Lane, who was going to write up a story about Lena Thorul, killed the story at Lex Luthor's request. Lois commented in the last panel of the story, "Luthor is thanking Superman, his enemy who captured him! Now I've seen everything!"

Suggestion:

The lack of concern for PCC projects seems typical of fans who may have interests other than your own. We should try something different at meetings, or having a different central meeting place every once in a while. Special guests, or a film perhaps? What hasn't been happening at meetings that you would like to participate in?

* * *

Neil Renton's The Comic Poll

I'm back. I was caught up with PITTCON '76 last time and couldn't get my column in to announce some changes (by the way, the winner of the last poll was HOWARD THE DUCK #3). Ballots will from now on be distributed at the club meetings. This means that you will rate recent comic books (scale: 1-10, 10 high) at the meetings and deposit your ratings with me before you leave. Then, I will tabluate the ratings and announce the winners in each issue of PFF. This system should work out better than the previous one.

This time around, I have the results of the Pittsburgh Fan Awards, distributed at PITTCON. To wit:

Best Local Fan Artist:
1. (tie) Dave Mosser
   Mark Lawrence
2. Ben Ruiz
3. Harold Cupec
4. (tie) Mike Frick
   Tim Kupin
   Bob Logan

Favorite All-Time Comic:
1. SPIDERMAN
2. CONAN
3. Tie by 5 titles

Favorite Comic Now Published:
1. HOWARD THE DUCK
2. WARLOCK
3. THE AVENGERS

Favorite Comic Character:
1. Howard The Duck
2. Batman
3 (tie) The Hulk
   Spiderman

Favorite Comics Writer:
1. Roy Thomas
2. Len Wein
3. (tie) Steve Gerber
   Denny O'Neil

Favorite Comic Artist:
1. Neal Adams
2. Jim Starlin
3. Sal Buscema

Favorite Inker:
1. Tom Palmer
2. Dick Giordano
3. Klaus Janson

I salute a true comic fan extraordinaire, Bill Mills, from Eau Claire, Wisconsin. After reading a letter I sent in to Don & Maggie Thompson's column in TBG, in which I expressed dismay at not being able to find Howard The Duck on the stands, Bill sent me one copy of HTD #1, free, just so I couldhave one. To pass his kindness along, if anyone in the club wants to borrow a copy of HOWARD #1, because he or she is in the same predicament I was, just let me know.

My address, for those who want to send their comic poll ratings in, or inquire about HOWARD #1, is

Neil Renton
2616 Lindenwood Dr.
Upper St. Clair, Pa. 15241

* * *

'All Around'

column by Ben Pondexter

I can't help thinking that the Perry Rhodan survey would have been more successful as a tear-out section in the books. What fan is going to rip up his books just to answer a survey?**Fell in love with Harlan Ellison's film, "A Boy and His Dog." Put it on your "must see" list**We are looking for people who like to do interviews. If your interested, get in touch with me and we'll give you your first assignment for PFF.** Raquel Welch as Sheena, Queen Of The Jungle! Part of a lifetime for her. She certainly has the equipment for the job.

So Archie Goodwin is now editor of Marvel's books. The dance goes on. ** Some short reviews: THE INHUMANS--I had a thing for the Inhumans for a long time, but with them moving into outer space for a while, things should get crowded up there. * HOWARD THE DUCK-- Howard has become one of the all time greats. Now, if we could only get the book out on the stands! * JUNGLE ACTION-- They pulled off the "Death Rider" story nicely. Love the handling of all the elements. * CAPTAIN MARVEL-- this has to have one of the most complex plots on record. It sure would help if the book was monthly again. And I don't care what anyone says, Rick Jones is one of my favorite characters.

PghLange 8 is fast approaching, and, although it should be hard to top last year's science fiction con, I intend to give it a chance.** With NBC's "Best Sellers" and ABC picking up "Rich Man, Poor Man," we should be up to our ears in book adaptations next year. ** Now we're down to only one King Kong movie to be released, instead of two. That's better, but no more would be best. ** The Star Trek movie is still having script trouble. The latest date may be June for a shooting script. Perhaps a script by Rodden berry? ** With "Cake and Ale," Masterpiece Theatre has done it again!

Little Nemo in the Palace Of Ice is out from Dover in paperback; 31 complete strips in full color. Highly recommended, as if I had to say so. ** There was less camp in the second Wonder Woman TV show. I enjoyed the show, but where was her plane?

I wish I could get up early enough to go conning. I was up at five in the morning to go the the Akron con a few weeks ago, up at five thirty to trek out to Westcon...!** A regional con— don't we already have enough cons? Well, yes and no. A regional con would eliminate a lot of other cons by bringing them all together. With one larger con instead of two or three smaller ones, the advantages in paying for the con would be obvious and more people would be able to plan the thing in the first place. Of course, such an affair would have to be on a rotating basis. Hard as such an idea may be to work out, it does deserve a long hard look. We've been discussing the idea with the groups from Ashtabula and Erie. Any thoughts?

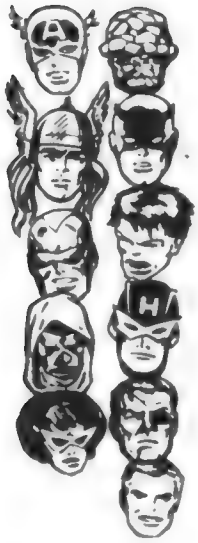
* * *

TODD
CLARK

Superhero Word Search Puzzle

Find the following alter-egos in the puzzle, either horizontally, vertically, or diagonally. Some of them may be backwards!

Bruce Banner	Rick Jones	Henry Pym	Johnny Storm	T'Challa
Don Blake	Luther Manning	Norrin Radd	Sue Storm	Warren Worthington III
Johnny Blaze	Matt Murdock	Reed Richards	Stephen Strange	
Luke Cage	Prince Namor	Steve Rogers	Scott Summers	
Victor VonDoom	Otto Octavius	Natasha Romanoff	Tony Stark	
Ben Grimm	Peter Parker	Shang-Chi	Sam Wilson	



T E K C A Y U A F H R D C D F A C E G I
J L C N D R S U C U R E D I R T S O H G
B D Y A F N A R T S P I D E R M A N I G
K M C O P P O S T T U W Y A C R N I C K
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R B B O S Y L R I G E L B I S I V N I D

Superheroes!

(Editor's note: since the theme of the issue once again is "superheroes," and since everyone's just dying to read some theoretical opinions by the people who create the superheroes themselves, we've turned over the next few pages to some Folks Who Oughtta Know.)

Stan Lee:

(On creating the Fantastic Four) I said, look, why do they have to be friendly? Let's have a team of superheroes who fight among themselves, just like real peopl e do. Then, having a teenager in the group was standard operating procedure in comics: Batman had a sidekick, Captain America had one named Bucky, ad nauseum. .... Then we had to have a girl, and there wasn't much you could do with a girl. She had to be pretty and she had to be sort of the ingenue in a strip like this. Now, I really wanted to make her repulsive, but Jack said that wouldn't make money.

I learned a lot, too; I learned that you can't be too different. One of the things I always wanted to do I thought would be a little sophisticated— I always used to think, "why does a superhero have to wear a costume?" If I were a superhero-- and I hate to have you think I'm not-- but if I had even more super powers, I wouldn't want to walk down the street in a suit of nutty long underwear with a nutty cape and some boots and long gloves and an initial on my chest or something....So, anyway, I decided the Fantastic Four wouldn't wear costumes. So what happens? You applaud, I applauded, I thought I was going to win a Pulitzer Prize. And, instead of that, the tone of all the mail was, "gee, you guys are great, the books are great, and give us more books, they're sensational! But we'll never buy another one unless they wear costumes."

So I realized that the comic book superhero buff is a very unique person. He wants things that are a little original, innovative, clever, sophisticated, satirical, if you will, but he wants his costumes!

continued next page

Jim Shooter:

I think that the comic book medium is, no matter how many times it has tried to escape it, basically a hero format. In every story, you're going to have some kind of protagonist and some antagonist, a good guy and a bad guy. Whether the good guy has long fangs and shaggy fur or whatever, or whether he is an antihero, you're going to come up with the same kind of larger-than-life hero type thing.

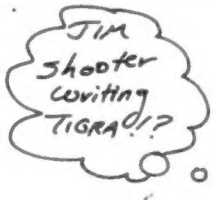
Okay, so I've only written about the kind of guys that run around in costumes, but I don't think it makes any difference, because, when I wrote the Man-Wolf story, I was really into the same thing. The Man-Wolf had to be a hero in some sense: either the "hunted hero" or the "noble hero," both of which is was.

Jack Kirby:

Each one of us is a superhero. They're all of us just asking what's happening. Our own ego is saying, "Well, we know what's happening." I believe Marvel's treatment of Thor is valid because it projects Thor as we'd like to see him. Thor as us... as a personal superhero. I think that all of us see ourselves as superheroes and we try to justify it with mysticism.

Jim Steranko:

Superman was a bright, bold figure displaying the three primary colors, red, yellow, and blue, with poetic legitimacy. Not only would every costumed hero to follow be patterned after the Man of Steel's powers, but his costume would, of necessity, be some blend or synthesis of Superman's own.



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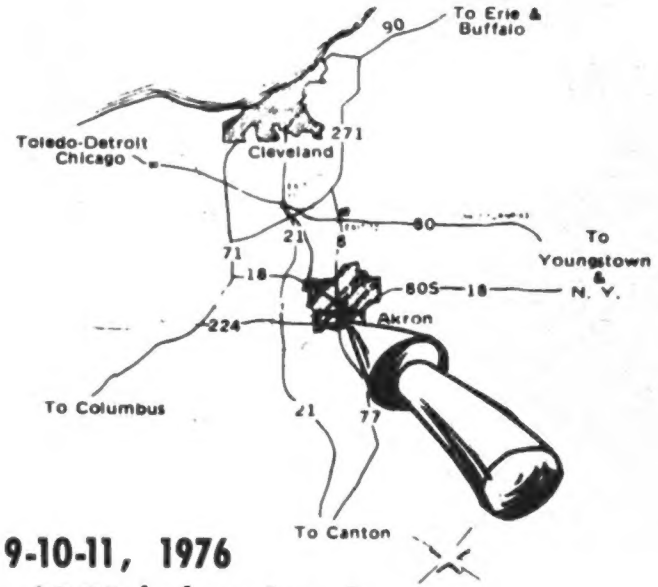
PULPCON 5

EVERYBODY'S GOING TO



July 9-10-11, 1976
Pre-registration $8.00 before June 1.
for all three days
Dealers Tables $15.00 before June 1.

To register or request information write to:
PULPCON FIVE
P.O. BOX 14
WADSWORTH, OHIO 44281

SUPER
WATCH THIS!
OOPS!

HERO
GRACKLE
GEE!
THAT WAS GREAT!
WHERE DID YOU EVER LEARN THAT?
HUH?
CAN I SEE IT AGAIN?
PLEASE!